

This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

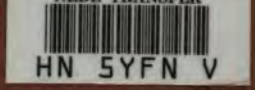
+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

KC
11717



THE PURUSHASUKTA

B. V. KAMESVARA AIYAR.

For favour of opinion

Prof: Charles R. Lanman.

With the author's kind Compliments

Rigveda · Purusasukta.

ओं

THE

Purusha Sukta

Translated & Explained

BY

B. V. KAMESVARA AIYAR M.A.

Professor of English, H. H. The Raja's College, Pudukkottai

&

Editor, The Sanskrit Journal

MADRAS:

G. A. NATESAN & CO., PRINTERS, ESPLANADE.

1898.

KC 11717

HARVARD
UNIVERSITY
LIBRARY
48*12

TO

The Sacred Memory of

SRI VENKATESVARA SASTRIAR AVL.

My Father and Spiritual Preceptor.

spiration from western *savants*, makes the following remarks on this Sûkta*—"The hymn itself was composed centuries after the time when the Rig Veda hymns were generally composed, as is proved by its language and its ideas. It was composed after the Rik and the Saman and the Yajur Vedas had been separately classified (verse 9), and after the idea of the sacrifice of the Supreme Being (unknown elsewhere in the Rig Veda) had found a place in the Hindu religion. It was composed, as Colebrooke states, after the rude versification of the Rig Veda had given place to the more sonorous metre of a later age. Weber, Max Müller, Muir and other scholars all agree as to this hymn being comparatively modern."

Muir says that this Sûkta was 'evidently produced at a period when the ceremonial of sacrifice had become largely developed, when great virtue was supposed to reside

* Dutt's Ancient India Bk. I. Chapter 5.

in its proper celebration, and when a mystical meaning had come to be attached to the various materials and instruments of the ritual as well as to the different members of the victim.'

We leave the question of the relative posteriority of the several hymns to the scholars of Europe, who seem to have a special aptitude for this branch of inquiry. We, Indians, concern ourselves with *what is said*, more than *who* said it and *when*. It is this tendency of the Indian mind that accounts for the absence of historical works in our literature and has given a pretty long tether to the theorising propensities of western Sanskritists. But we may note one or two things with regard to this hymn.

1. It will not do to say that the hymn is of late origin simply because it contains references to some of the details of ceremonial sacrifice or to the caste-system. *Sacrifice* seems to be the keynote of the Rig

Veda as it is indisputably of the other Vedas and hymns may be found in several Mandalas which have sole reference to the technicalities of sacrificial lore. Indian tradition has it that the Rig Veda was compiled to meet the requirements of the *Hôtar*, one of the chief officiating priests at a sacrifice, and the statement made by Goldstücker that some of the hymns will hardly lend themselves to the purposes of sacrifice will not, even if substantiated, weaken our position as our contention is simply that the *major* portion of the Rig Veda hymns refers to sacrifice more or less directly.

We hold that the caste-system existed when many of the hymns of the Rig Veda were *composed*, though not in its present hide-bound form and though free from the blind rigidity of later times. We are aware that Mr. R. C. Dutt brings forward positive and negative proofs to show that there was no caste-system during the Vedic period

and the very words Brahmana, Vipra and Kshatriya are used in the Rig Veda without any reference to the castes. We are also aware that western scholarship will be shocked to see such a theory as ours maintained at a time when, they think, the question has been finally settled once for all. But we are of opinion that the question can well bear a re-examination, and we propose to offer a few remarks on the subject in our comments on Rik XIII.

2. Mr. R. C. Dutt maintains that the Purusha Sûkta was composed after the Rik, the Saman, and the Yajur *Vedas* had been separately classified and bases this inference of his on the ninth verse of this hymn, where *Richas*, *Samani* and *Yajus* are mentioned by name. If this verse had been *composed* after the several Vedas had been *compiled* into distinct books, how came this verse and this hymn to be found *in the body of one of them*? Does he mean to say

that this particular hymn was composed afterwards and inserted into the body of the book that it might not be regarded as a later and spurious addition? Why all this torturing and twisting to uphold a particular theory? There is not the ghost of a reference to the *distinct compilations* of the several Vedas in the verse. *Richas*, *Samani* and *Yajus* do not there refer to the several *Vedas* but simply to Rik, Saman and Yajus *verses* and *texts*, all of which were and must have been in existence long *before* the time of their codification into separate treatises and each of which had a distinct purpose and application in sacrificial ceremonials. Vidyaranya does not in his commentary take the words to refer to the several Vedas. No one will think of ignoring the *plural form* of the words used and take the trouble of interpreting them in the collective sense—to fall, as the reward of this trouble, into

the fallacy of arguing in a circle!

3. The language of this hymn is particularly sweet, rhythmical and polished and this has led to its being regarded as the product of a later age when the capabilities of the language had been developed. But the polish may be due to the artistic skill of the particular author, to the nature of the subject and to several other causes than mere posteriority in time. We might as well say that Chaucer must have lived centuries after Gower, because the language of the former is so refined and that of the latter, so rugged. We must at the same time confess that we are unable to discover *any distinct linguistic peculiarity* in the hymn which will stamp it as of a later origin.

4. Rev. Maurice Phillips observes *:— Though human sacrifices were known during the mantras or the oldest hymns of

*The teaching of the Vedas p. 198.

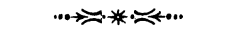
the Veda, the evidence is too scanty for us to conclude that they were *common*. The ninetieth hymn of the tenth Mandala of the Rig Veda in which *Purusha*, the primeval male, is described as 'cut to pieces and offered as a sacrifice by the Gods' shows that the idea of offering a man, *Purusha*, was familiar to the ancient Aryans. It is true that the *Purusha* in the hymn is an imaginary being; but the description of his immolation is so real and minute as to justify the conclusion that it was taken from the well-known manner in which human beings were sacrificed. Professor Max Müller also is of opinion that human sacrifices, prevailed among the ancient Hindus, * (not in the Brahmanic or the Vedic period but at a still earlier age). Dr. Rajendra Lal Mitra also inclines to this view †. Let our

* Vide his History of Sanskrit Literature pp. 419 and 420.

† We may in this connection refer our readers to the life and letters of Sambuchandra Mukerji by Mr. Skrine I. C. S., where we get some idea of the way in which Dr. R. L. Mitra has tried to hunt up for references to human sacrifices.

readers study the Purusha Sûkta and judge for themselves how far the conclusions of Rev. M. Phillips are justified.

The hymn is attributed to a Rishi named Narayana and is therefore called Narayana Anuvâka. It is used by the Brahmans in their religious ceremonies in a variety of ways and many who cannot spare time for a study of the complete Veda generally content themselves with learning the Rudrâdhyâya and the Purusha Sûkta. We propose to deal with the Purusha Sûkta here and explain it at some length.



The Purusha Sukta

RIK I.

हरिः ओं ।

सहस्रशीर्षा पुरुषः सहस्राक्षःसहस्रपात् ।

सभूमिंविश्वतो वृत्वात्यतिष्ठद्दशाङ्गुलम् ॥

Purushah= The Supreme Being, *Sahasras'îrshâ*= hath a thousand heads, *Sahasrâkshah*= hath a thousand eyes, *Sahasrapât*=hath a thousand feet; *Sah*=He, *Bhûmim*=the Universe, *Vis'vatah*=on all sides, *Vritvâ*=pervading, *Das'ângulam*=to the extent of ten inches, *Atyatishthat*=lay beyond.

The Supreme Being hath a thousand heads, a thousand eyes, a thousand feet; pervading the Universe on all sides, He lay beyond it to the extent of ten inches.

The whole Universe of existing things animate as well as inanimate is regarded

as the body of Purusha—the Supreme Being. Hence the eyes of all living beings are His ; their heads, His heads ; their feet, His feet. He is thus spoken of as having a thousand eyes, &c. *Thousand* is here used for *Countless* by what is called *Upalakshana*. *Upalakshana* is defined as स्वप्रतिपादकत्वेसति स्वेतरप्रतिपादकत्वम् *i.e.* the implication of something not expressed, in addition to that which has been expressed. *Das'ângulam* is also used here by way of *Upalakshana*. All that is meant is that the Supreme Being is something *over and above* this Universe, which forms only a part of Him.

RIK II.

पुरुष एवेदं सर्वं यद्भूतं यच्च भव्यम् ।
उतामृतत्वस्येशानो यदन्नेनातिरोहति ॥

Idam=this, *Sarvam*=all (is), *Purushah eva*=the Supreme Being alone, *Yat*=what,

difficult to say. It is the indefinable cause which, by association with Brahman, projects the appearance of material world comprising distinct individual existences. Maya, by a progressive evolution, modifies itself into the several material elements and the bodily organs of various living beings. The individual souls are really the Universal Brahman, brought by Maya under her influence. Under the material encumbrances imposed by Maya, they are unable to realise their true nature and so have come to regard themselves as separate entities distinct from the Universal soul. Thus it is that souls which are only Brahman are conditioned, individualised and enveloped in a material case by Maya and become *agents* and *enjoyers*. The actions of these souls have their merit and demerit, whose fruits they are to reap in a series of future existences. At the end of every *Kalpa* the whole material world is merged

into Maya and the individual souls lie in a latent state. But the fruits of their Karma have not yet been exhausted; so when after the *pralaya* a new world is evolved out of Maya, these souls once more enter the cycle of birth and rebirth. They are finally released from this coil of *Samsara* when they realise their real nature and their absolute identity with the universal soul and the illusory restrictions imposed by Maya. True knowledge, as taught by *S'ruti* and learned from the Achârya after a preliminary course of self-sacrificing discipline, leads to this realisation and such realisation brings about the extinction of the seed of Karma and final emancipation from the thraldom of Maya.

This, in brief, is the teaching of S'ankara. The visible universe around us consists of two distinct elements—matter and spirit (Jîva). Matter is evolved Maya and Maya, whatever its essence may be, is but

to form part of the Supreme Being.

यदन्नेनातिरोहति *Yad annena atirohati.* Muir translates the expression thus— 'Since (or when) by food he expands.' Colebrooke also translates it by 'He grows by nourishment'. अन्न (anna) means food or nourishment. But to say that the Supreme Being expands by food or grows by nourishment makes no sense. The expression is pregnant with meaning. It serves to reconcile the inconsistency between the two preceding statements—(1) All this (perishable) Universe is *He* alone (2) and yet He is the Lord of immortality. And it shows, for what purpose the Immortal Lord also comes to assume this transient form. We have, here as elsewhere, followed Vidyâranya and it is difficult to see why his interpretation has failed to commend itself to these scholars, unless perhaps it be that it is based on the theory of re-birth (Janmântara and Karma) —any reference to which theory western

scholars have agreed not to find in the Rig Veda.

The Brahma Sutras (adhikaranas 5&6. II Adhy. I pâda) are based on the first and the second Riks (according to S'ankara's interpretation). The fifth *adhikarana* proposes the provisional theory of *parinâma* or transformation merely as a stepping-stone to the true theory of *vivarta*, which is propounded in the next *adhikarana*. A similar relation exists between the first and the second *riks*. This is the orthodox view. But western scholars would regard all this too high and too advanced for the primitive simplicity of Vedic hymns—even those of the tenth *mandala*.

RIK III.

एतावानस्यमहिमाऽतोज्यायांश्च पूरुषः ।
पादोऽस्य विश्वाभूतानि त्रिपादस्यामृतं दिवि ॥

Etâvân—The Universe of such extent,

Asya=(is) His, *Mahimâ*=manifestation of power or glory; *Cha*=and, *Pûrushah*=The Supreme Being (is), *Jyâyân*=much greater, *Atah*=than this, *Vis'vâ*=all, *Bhûtâni*=things that exist, (are) *Pâdah*=a fourth, *Asya*=of Him. *Asya*=His, *Tripâd*=three-fourths, *Amritam*=being immortal and changeless, *Divi*=(remains) in self-luminous effulgence (as Brahman).

This Universe of existing things, together with all that was and *will be* is only a manifestation of His power or glory, not His real nature. For all existing things are but a quarter of Him, while three-fourths remain immortal and changeless as the Self-luminous Brahman.

RIK. IV.

त्रिपादूर्ध्वउदैत्पुरुषः पादोऽस्येहाभवत्पुनः ।
ततोविष्वङ्व्यक्रामत् साशनानशने अभि ॥

Tripât=Three-fourths, *Purushah*=The Supreme Being, *Udait*=went up, *Urdhvah*=

above (the trammels of Samsâra); *Pâdah*=one-fourth, *Asya*=of Him, *Iha*=here, *Abharat*=came, *Punah*=again and again; *Tatah*=then, (this one-fourth part of Him), *Vyakrâmat*=spread, *Vishvang*=on allsides, *Sâs'anâ—unas'ane Abhi*=over things that eat and things that do not eat.

The Supreme Being who has been called the three-fourths portion is above all phenomenon. It is only a quarter of Him that during *pralaya* lies in a nascent state and afterwards comes out as the visible universe around us. It is this one fourth part that spreads in all directions as the phenomenal world consisting of things animate as well as inanimate.

Comment (on Riks 3 and 4).—These two *riks* lay down the relation that exists between the Supreme Being and the universe. All the phenomenal world is nothing but a portion of the Supreme Being; over and above this phenomenal manifestation, there

remains the Supreme Lord who is above all change, who never comes within the trammels of Samsâra. That which we see as the visible world around us is but a small portion of His Essence, which is absorbed in Him during every *pralaya*, and comes out of Him at the beginning of every Kalpa. The true theory of *vivarta*, difficult to grasp and reserved for the last stage of metaphysical enquiry, is but barely hinted at in the second Rik and the transformation-theory, which is handy and easier of comprehension, does excellently well as a *working* hypothesis and is therefore taken up once more in the third and following *riks* for the elucidation of Vedic cosmology. The first half of Rik 3 alludes to *vivarta* and distinctly says that all phenomenon is but His glory and He is above all manifestation. But in the very next half the *parinâma* theory steps in and speaks of one-fourth and three-fourths of God, as if the terms

part and *whole* which can apply *only to matter* could be used with reference to Spirit which, in ultimate analysis, is *One, indivisible* and *incapable of parts*. This method of procedure is called *Arundhatî-dars'ana-Nyâya*. It has required the genius of S'ankara to grasp the *Vivarta* theory, work it out in all its bearings and explain all the seeming contradictions of the Scriptures.

Punah. Vidyâranya takes it to be equivalent to *punah punah*, again and again; that is, after every *pralaya*, the universe which had been dissolved into Brahman assumes again the visible material form. *Vishvang=on all sides*. Vidyâranya interprets it thus. देवतिर्यगादिरूपेण विविधःसन्=*assuming various forms such as gods and animals*.

Sâs'ana—anas'anê. Griffiths remarks thus; "According to Sâyana and Mahîdhara, over both classes of created things, those capable of enjoyment, that is, who can taste the reward and punishment of good and evil

actions, such as gods, men and lower animals, and those who are incapable thereof, such as mountains and rivers." Colebrooke also translates the expression thus: *what does and what does not taste (the reward of good and bad actions.)*

All that we can say is that Sâyana does not say anything of the kind. He says साशनम् = भोजनादिव्यवहारोपेतं चेतनं प्राणिजातम्, अनशनम् = तद्रहितमचेतनं गिरिनद्यादिकम्'living beings that perform the functions of alimentation and lifeless things such as mountains and rivers, that are not capable of such functions.'

RIK. V.

तस्माद्विराडजायत विराजो अधिपूरुषः ।
सजातो अत्यरिच्यत पश्चाद्भूमिमथो पुरः ॥

Tasmât=From Him (*i.e.* the Supreme Being), *Virât*=the sum total of the material of which the universe is made up, *Ajâyata*=

was born; *Virâjô adhi*=over (*i.e.* penetrating into) this mass of matter, *Pûrushah*= the Lord (transformed Himself into the animating principle of this universe of matter); *Jâtah*=(After being thus) born (*i.e.* after this transformation), *Sah*=He, *Atyarichyata*=became differentiated as the individual souls of gods, men &c.; *Paschât*=then *Bhûmim*=(He shaped the shapeless, primeval mass of matter into the earth and the other spheres); *Atho*=then, *Purah*—(out of the same matter) he provided the several individual souls, that were lying unbodied, with bodies.

From this same Supreme Being was born all the shapeless, primeval mass of matter of the universe. Into this mass the Lord penetrated and became its life principle. He then became differentiated as the several individual souls of men, gods &c, while retaining at the same time a distinct spiritual form as the presiding Deity of the uni-

verse of matter. Then he shaped the crude mass of matter into the earth and the heavenly spheres. Then he provided the several individual souls of gods, men &c, with bodies suited to their particular conditions.

Comment—This explains very briefly and tersely how the whole universe of spirit and matter came into existence and the succeeding *riks* merely expound the details of creation and the *modus operandi* by which the several classes of existing things came into being.

One thing must be first premised. The Sûkta does *not* propose to explain how all this visible multiplicity of shapes and beings *first* came into existence. Neither the Veda nor the Vedânta attempts the solution of the problem of *original* creation. The mind of man is limited and has to stop somewhere. It vainly fabricates a fiction that there *was a time* when there was *absolutely*

nothing but a single Being and that He, at a particular time, brought all this universe into existence. This figment of the human mind will only land us in endless puzzle and accordingly the Vedantic philosophy wisely shelves aside this question of *creation for the first time* and postulates certain things such as creation and *Karma* as *anâdi i.e.*, things that have to be taken for granted and whose origin cannot be explained. We may in this connection refer our readers to that splendid passage from Herbert Spencer's 'First Principles of Synthetic Philosophy' where the gifted author arrives at pretty much the same result :—

"Differing so widely as they seem to do, the atheistic, the pantheistic, and the theistic-hypotheses (regarding the origin of the Universe) contain the same ultimate element. It is impossible to avoid making the assumption of self-existence somewhere; and whether that assumption be made nakedly, or under

complicated disguises, it is equally vicious, equally unthinkable. Be it a fragment of matter, or some potential form of matter, or some more remote and still less imaginable cause, our conception of its self-existence can be formed only by joining with it the notion of unlimited duration through past time. And as unlimited duration is inconceivable, all those formal ideas into which it enters are inconceivable, and indeed, if such an expression is allowable, are the more inconceivable in proportion as the other elements of the ideas are indefinite. So that in fact, impossible as it is to think of the actual universe as self-existing, we do but multiply impossibilities of thought by every attempt we make to explain its existence." [For further information vide pp. 30—36. Herbert Spencer's 'First Principles of Synthetic Philosophy.']

All that the rik does is simply to point out how creation proceeds at the end of a

pralaya and at the beginning of a *Kalpa*. During *pralaya*, the souls of all living beings with the latent possibilities of their past *Karma* are merged into Brahman (the Supreme Being); and all matter, becoming extremely attenuated and etherialised is ultimately resolved into Maya and this Maya is likewise absorbed into Brahman. Thus during *pralaya* one alone exists and that is Brahman, containing within Himself, however, numberless potential existences. At the end of the *pralaya*, Maya first gets out of Brahman and becomes a crude nebular mass of matter, which is technically known as *Virâj*. Then Brahman breathes a part of Himself into this inert mass of matter and becomes its animating and sustaining principle and its presiding Deity, who is technically known as *Prajâpati*. Then the several souls of gods, men, beasts &c., that had been absorbed in Brahman with the accumulated force of their past *Karma*.

potential but not extinct, issue out as *Jîvâs*, ready to take such forms as are determined by their former deeds.

The first *Jîvâs* that came of Brahman are the gods and the Sâdhyas and they contemplate on and pray to Prajâpati for the creation of the other things of the Universe. Then the crude mass of matter is shaped out into the several spheres and the remaining unbodied souls that had issued out of Brahman are provided with bodies. The sequel explains the several details of this *Uttara Srishti* or later creation.

It must be noted that all this matter and the spirits proceed out of what has been called in Riks 3 and 4 as the one-fourth part of the Supreme Being. It is this one-fourth part that becomes Prajâpati or the vital principle of the Universe. It is from this one-fourth part that the material Universe and the several souls issue out. This one-fourth part that becomes thus subject to

these several changes and transformations under the influence of Maya is technically known as *Is'vara*, while the remaining three-fourths that never undergo any change constitute what is called *S'uddha Brahman*. *Tasmât* (From him) here therefore refers to the one-fourth portion mentioned in the preceding riks. *Virâj* is the product of Maya, which comes out of Is'vara in the form of Brahmânda or the mundane egg. Mr. Wallis in his 'Cosmology of the Rig Veda' has the following note on the word. "*Virâj* whose name (in Rig-Veda X 159, 3) appears to mean 'queen' would seem to be the female counterpart of Purusha as Aditi of Daksha in X 124, 5 ; c. f. Brihadâranyaka Upanishad 4. 2. 3. &c." This is true in a sense ; for Maya represents the female essence of Is'vara and *Virâj* is the product of Maya. It is needless to state that all these explanations are only provisionally true, *Vyâvahârika*, not *Pâramârthika*, being based on the

provisional hypothesis of *Parinâma*.

Paschât BhûmimAtho Purah. Vidyâranya interprets *purah* thus, पूर्यन्ते सप्तभिर्धातुभिरितिपुरः शरीराणि=bodies which are made up of the seven kinds of tissues, muscles, bone &c. This interpretation has not commended itself to western scholars. They are evidently of opinion that it is far fetched, and take the expression to mean *'eastward and westward over the earth' i. e.* both before and behind the earth. They all translate this *rik* more or less in this strain:—"From him Virâj was born; again Purusha from Virâj was born. As soon as he was born he spread eastward and westward over the earth." We wish to know what these scholars mean by saying that from Purusha Virâj was born and from Virâj was Purusha born. Does this not look like a paradox? Curiously enough none of these scholars think it necessary to explain the inconsistency.

The fact is that to those who are not

saturated with the ideas of Vedantic philosophy, the interpretation of Vidyâranya must seem unfamiliar and forced. But without the clue furnished by Vedânta, the passage will be dark as the darkest oracle—and the only way of escaping out of the difficulty would be not to appear to notice it.

VI. RIK.

यत्पुरुषेण हविषादेवा यज्ञमतन्वत ।
वसन्तो अस्यासीदाज्यं ग्रीष्मइध्मः शरद्धविः ॥

Yat=when, *Devâh*=the devas or the gods, *Atanvata*=performed, *Yajnam*=the (mental) sacrifice, *Purushena* = with the Supreme Being, *Havishâ*=as the *havis* or the sacrificial offering, *Asya* = for this (sacrifice), *Vasantah*=the spring, *Asît*=was, *Ajyam*=the sacrificial butter; *Grîshmah*=the summer, *Idhmah*=(became) the fuel; *S'arat*=the autumn, *Havis*=(became) the offering (of purodâs'â &c.)

When the gods performed the mental

sacrifice with Purusha as the offering, the spring formed the sacrificial butter; the summer was the fuel and the autumn was the holy offering.

Comment:—It has already been remarked that the gods were the first to come out of the Supreme Being after *pralaya* and to be provided with bodies. Among these gods are also included certain semi-divine beings called Sâdhyâs and Rishis or sages, the Vedic seers. These gods, Sâdhyâs and Rishis, Vidâyaranya regards as the representatives of the life and the senses of Prajâpati—the presiding Deity of Virâj. Just as life and the senses draw out the activity of a person, so these powers bring out the latent possibilities of Prajâpati. When they thus came out, they saw nothing but the Brahmânda or the mundane egg, a shapeless mass of nebular matter, which the Supreme Being animated as its vital principle and presiding Deity. The gods

wished for the shaping out of the Universe and therefore performed a mental sacrifice, that is, contemplated on and prayed to the Supreme Being. This contemplation is metaphorically described as a sacrifice. The requisites of a sacrifice are clarified butter, fuel and the offering of *havis*; the figure is continued and it is stated that the three principal seasons of the year (including the secondary three) formed the ingredients of the sacrifice. Metaphor apart, the meaning is, the gods prayed to the Supreme Lord to bring the universe into shape and create law and order. And in praying to Him they regarded Him as the material out of which sacrificed was all the universe to come into existence. In the first half of the *rik* Purusha is regarded as the sacrificial offering in general and in the second half the several parts of the offering are specified. The seasons are thus regarded as parts of Purusha. The *rik* thus implies that the Lord is Eternity embodied

and all that is, lives and moves and has its being in Him. It is a pity that this significant conception of Purusha's Sacrifice should have been distorted into a reference to human sacrifice.

VII. RIK.

सप्तास्यासन् परिधयस्त्रिःसप्तसमिधःकृताः ।
देवायद्यज्ञं तन्वाना अबध्नन्पुरुषं पशुम् ॥

Asya=For this (mental sacrifice), *Asan*= there were, *Sapta*=seven, *Paridhayah*= sacred enclosing sticks; *Trissapta*= thrice seven, *Samidhah*=fuel-sticks, *Kritâh*=were prepared; *Yat*=when, *Devâh*=the gods, *Tanvânâh*=performed, *Yajnam*=the sacrifice, *Abadhnan*=they bound, *Purusham*=the Supreme Being, *Pas'um*=as the victim.

For this sacrifice, there were seven *paridhis* or fencing logs and thrice-seven fuel-sticks were prepared; when the gods performed this sacrifice, they bound the Supreme Being (to the sacrificial post) as

the victim (to be immolated).

Comment. This *rik* occurs as the fifteenth in the Rigveda Samhita; but is placed as the seventh in the Taittiriya Aranyaka. We have followed the Taittiriyic arrangement, as this verse forms a natural continuation of the sixth *rik*.

The same figure is kept up in this *rik* as also in the sequel. Enclosing the sacrificial fires on all sides are placed certain sacred twigs, seven in number—three round the Ahavanîya fire,* three round the *Uttaravedi* and one representing the sun. And a bundle of twenty-one small sticks is thrown into the fire as a preliminary to the sacrifice.

*There are three sacred fires pertaining to sacrifice:—(1) *Gârhapatya*—that which is perpetually maintained by a *grihapati* or householder, which he receives from his father and transmits to his descendants, and from which fires for sacrificial purposes are lighted. (2) *Ahavanîya*—the eastern fire burning at *âhavana* or a sacrifice, taken from the *gârhapatya* fire. The sacri-

The *rik* gives us no clue as to what things, in this mental sacrifice, represented the seven *paridhis* or enclosing twigs and the twenty-one sticks. Vidyâranya says that the seven Vedic metres such as Gâyatrî, Anushtup, Jagatî &c., here represent the seven *paridhis*. These seven metres were, it must be admitted, not in actual existence at the time of this allegorical sacrifice; for we find it expressly stated in a later *rik* that *rik*, *yajus*, *sâman* and the several *metres* issue out of this same sacrifice. But it is believed that the Vedas and, by implication, the Vedic metres are eternal and therefore must have existed in the minds of the gods, the Sâdhyâs and the Rishis, who are the

fice proper is performed in this fire. (3) *Dakshina*—the sacred fire (also called *anvâhâryapachana*)—placed southwards, used in the anvâhârya sacrifice, which is an expiatory ceremony performed for the removal of faults of omission or commission that may have crept in, in the course of the sacrifice proper and in which food, gifts and sacrificial offerings are presented to the *Ritviks* or officiating priests. Uttaravedi is the northern altar made for the sacred fire.

performers of this figurative sacrifice. It is the above-mentioned Rishis, that receive the light of revelation through divine inspiration and through whom it is made known to the world. Stripped of the figure, the *rik* would mean that the eternal Vedic truth illumined the minds of these divine and semi-divine sacrificers and they contemplated on the nature of the Supreme Lord as we find it set forth, later on, in Vedic metres. R. T. H. Griffiths observes that Mahîdhara, another commentator, is of opinion that the seven oceans may have been intended by the seven *paridhis*; but we fail to see the appropriateness of the interpretation.

Vidyâranya says that the twelve months the five seasons, the three worlds and the sun are intended by the twenty-one sticks. The twelve months and the five seasons*

*The usual classification of the year is into six seasons *vasanta* (spring) including *chaitra* and *vais'âkha*; *grishma* (the summer) the next two months; *prâvrit* (the rainy season) the next two; *s'arat* (autumn) the next two; *s'is'ira* and *hemanta* comprising the last four months of the year being here regarded as one season—that of dew.

as representing time may well have been meant here; but the three worlds, and the sun, at the time of this sacrifice, were *yet* to come into existence and so the appropriateness of these last having been intended by the fuel-sticks is not very clear.

They bound the Purusha or the Lord (to the sacrificial post), as the victim to be offered; evidently because there was nothing else to be offered up as sacrifice. From Him sacrificed, was to proceed all the universe of existing things and to Him was the sacrifice offered. Probably in a metaphorical description of this kind we should not be doing justice to the spirit of the author of the hymn, if we should expect the metaphor to stand on all fours. A ruthless analysis of an expressive figure may go to strip many a beautiful passage, here as elsewhere, of its intrinsic charm, may perhaps be indicative of a stiff-necked scientific spirit, but is certainly subversive

of all canons of good taste and generous criticism.

All that is implied by this as well as the preceding *rik* is that the *Devâs*, the *Sâdhyâs* and the *Rishis* contemplated for a long while on the glory of the Lord—such glory as we find set forth in the Vedas, prayed to Him devoutly and regarded Him as both the sacrifice and the Lord of the sacrifice, that is, as both the material and the efficient cause of the universe.

Incidentally, these two *riks* show that at the time of the hymn the ceremonial of sacrifice must have been considerably elaborated. This is, however, true of many another hymn of the Rigveda. As we have already remarked, sacrifice is the keynote of this Veda, as it is clearly of the others.

VIII RIK.

तंयज्ञंबर्हिषि प्रौक्षन् पुरुषं जातमग्रतः ।
तेनदेवा अयजन्त साध्या ऋषयश्चये ॥

Tam=that, *Yajnam*=sacrificial offering, *Purusham*=the Lord, *Jâtam*=born, *Agratah* =before all things, *Proukshan*=they immolated, *Barhishi*=on the sacrificial fire; *Tena*= with this (offering), *Devâh*=the gods, *Ye* (and they) who (were), *Sâdhyâh*=the Sâdhyâs, *Rishayascha*=and the Rishis, *Ayajanta*= performed the sacrifice.

They immolated on the sacrificial fire that sacrificial offering, Purusha, who was born before all other things; with this offering, the Gods, the Sâdhyâs and the Rishis performed the sacrifice.

Comment—It should be noted that this immolation of Purusha, is also to be taken figuratively. At the time of this mental sacrifice, the one-fourth part of Purusha had, as already remarked, assumed two forms—one, Prajâpati or, as He is known in later systems of philosophy, Is'vara, and the other, nebular matter called Virâj, which this Prajâpati animated as its vital

principle. These two forms are regarded as two distinct, yet simultaneous manifestations of Purusha—one spiritual and the other material. The Gods, the Sâdhyâs and the Rishis prayed to Prajâpati and regarded His *material* manifestation as the victim to be offered to the spiritual Purusha. From this victim thus sacrificed to Purusha, all this universe was to proceed. This *rik* thus implies that the Lord is not simply the agent but also constitutes the material out of which He shapes the universe of existing things. Later writers explain this fact on the analogy of a spider which weaves the web, the materials for which are spun out of itself. *Barhishi*—Vidyâranya takes it to mean *mânase yajne* '*in this mental sacrifice*', *i.e.* 'sacrificial fire'. *Proukshan*–'*They immolated*,' according to Vidyâranya. Western scholars have translated *Barhishi proukshan* into '*They anointed* (Him) *on the sacrificial grass*'.

The expression is capable of both the interpretations. There is no material difference between the two; yet what we wish to point out is that it will not be safe to set aside Vidyâranya's meaning unless for very strong reasons, and even then, such reasons should be explicitly stated. We have known Pandits of immense learning, who when they failed to understand Vidyâranya, did not however proceed to condemn him but sincerely set it down to their own ignorance and regarded the condemnation of Vidyâranya as little short of heresy.

Sâdhyâh—Wallis, in his 'Cosmology of the Rigveda' has this note on the word. 'The Sâdhyâs would seem to be divine ancient sacrificers. Compare X, 109, 4; also X, 191, 2; VII; 21. 7; and X 130.' Vidyâranya has these remarks on Sâdhyâs and Rishis.

'सृष्टिसाधनयोग्याः प्रजापति प्राणरूपाः
तदनुकूलाः ऋषयो मन्त्रदृष्टारश्च' ।

i.e, Those who, (by their penance) were capable of accomplishing the work of creation—gods who, as already noted, represented the life and senses or the active powers of Prajâpati—and the vedic seers.

RIK. IX.

तस्माद्यज्ञात्सर्वहुतः संभृतंपृषदाज्यम् ।
पशून्तांश्चक्रेवायव्यानारण्यान् ग्राम्याश्चये ॥

Tasmât = From that, *Yajnât* = sacrifice, *Sarva-hutah*=in which, all, *i.e*, Virâd-purusha, was offered up, *Prishad-âjyam*= ghee mixed with curd, *Sambhritam*=was produced; *Chakre*=He (Prajâpati) (then) created, *T'ân*=(all) these, *Pas'ûn*=animals, *Ye Vâyavyân* = that have the air for their deity, *Aranyân*=those living in forests, *Grâmyâscha*=and those living in villages.

From this sacrifice in which Virâj was sacrificed was produced ghee mixed with curd. He (Prajâpati) then created all the animals—those living in the air, and those that are wild as well as domestic.

Comment. This sacrifice is termed '*sarvahut*', because *sarva i.e.*, Virâj, which contained the germ of *all* the things of the universe, was regarded as the oblation to the Lord. '*Ghee mixed with curd*' is used here, by way of *Upalakshana*, to denote all those things that serve as sustenance to all living beings. Animals are said to have Vâyu or the God of wind for their presiding deity; Vidyâranya quotes Taittiriya Brahmana III—12—3 in support of this fact.

Wallis thus translates the *rik*; "When the sacrifice was completed, they collected the dripping fat from it, it formed the beasts of the air, of the wild places and of the village." Wallis thinks that the fat dripping from the sacrificed victim formed the animals wild and domestic. But according to Vidyâranya, from this universal sacrifice, were produced all things that serve as sustenance and similarly He created all animals wild and tame.

X.

तस्माद्यज्ञात्सर्वहुतः ऋचः सामानिजज्ञिरे ।
छन्दांसि जज्ञिरे तस्माद्यजुस्तस्मादजायत ॥

Tasmât=From that, *Sarvahutah*=universal, *Yajnât*=sacrifice, *Richah*=the *rik* verses, *Sâmâni*—(and) the Sâman verses, *Jajnire*=were born; *Tasmât*=from that, *Chhandâmsi*=the metres, *Jajnire*=sprang ; *Yajus*=the Yajus texts, *ajâyata*=sprang, *Tasmât*=from that.

From that universal sarifice were born the *rik* and the *sâman* verses ; the several metres such as *Gâyatrî* &c., were also produced from the same ; the *Yajus* texts were born therefrom.

Comment. The *Vedas* are regarded as eternal, being the word of God ; but here they are expressly stated to have been born out of this sacrifice. The two statements are not to be taken as mutually conflicting. *Veda* is eternal truth or sacred knowledge

and lived in the Supreme Being. When these Sâdhyâs and Rishis contemplated on Him and prayed to Him, He illumined their hearts with the divine knowledge, and the Eternal Truth flashed on their minds with such vividness and brilliancy that they seemed to *see* and *hear* it. Hence it is that the word of God is termed *Sruti* or what was *heard*, and the Rishis who were the recipients of this divine knowledge are termed *mantradrishtâ rah*, *i.e.*, those that *saw* the hymns. The present *rik* conveys the same idea, namely, that the Vedic truths came out of this sacrificed Purusha and the recipients thereof, the Sâdhyâs and the Rishis,whose minds had been thus illumined gave out these truths to the world in *metrical* form, whose harmonious outflow is also attributed to the same divine agency. This, in short, is the orthodox theory of the divine *inspiration* and *eternity* of the Scriptures.

The mention of *Rik*, *Yajus* and *Sâman* in this verse has led many scholars to believe that the Rig Veda, the Yajur Veda and the Sâma Veda alone were in existence at first, and the Atharva Veda came later on into existence. There is nothing in the verse to support this view. The words *richas*, *sâmâni* and *yajus* cannot here mean the several *compilations* bearing these names. Such an interpretation presumes that this verse must have been written after the *three distinct compilations* had been completed. If so, it has to be proved *when* and *by whom*, this verse came to be *written* and *inserted* in the body of one of them. But the meaning is plain and simple. At the time when many of the hymns of the Rigveda were *sung*, (*composed*, not *compiled*), the ceremonial of the sacrifice had been considerably developed and Vedic songs and compositions had been classified into three distinct varieties, the *fundamentum divisionis* being their

subject matter, the sacrificial purposes they served, and their metrical and *musical* (in the absence of a more accurate expression) peculiarities. Thus any Vedic verse or passage must come under any of these three heads; hence the Vedas were designated by the comprehensive term, *Trayî* or *Trayî Vidyâ*. The expression *Trayî Vidyâ* thus comprises the Atharva Veda also, as the songs of this Veda are *riks*, though many of them are not to be met with (and necessarily so) in the Rigvedic compilation. It was only *at a later stage* that these verses and texts were codified into distinct books, to meet distinct, sacrificial and other requirements. *Till then*, these verses and texts lived on, in the memory of the people, loosely and unstrung, but each and every one of them labelled as a *Rik*, *Yajus* or *Sâmân* according to its variety and each serving a distinct purpose; and such songs and texts as were newly given out by wise

men, who were regarded by the rest as *divinely inspired*, were added from time to time to the existing stock under the several heads if by the common *consensus* of competent judges such songs and texts were held to be the genuine outcome of divine *afflatus*. The *Purushasûkta* is a hymn of this kind, given out by a sage named Nârâyana, stamped by competent censorship with the *imprimatur* of divine inspiration, and accorded a place side by side with the already existing stock of *Riks*.

We have put forward this plain and common-sense view of the question, at some length, at the risk of diffuseness and repetition; for we are of opinion that the passage has led to many erroneous views, even on the part of those clear-headed scholars from whom better things might be expected. We are however glad to note that A. Barth strongly upholds the view

that the Rig Vedic and the Atharvana Vedic songs must have existed side by side and represent two concurrent streams of thought.

Chhandâmsi. Griffiths thinks with Wallis that the word may be taken to mean "*spells and incantations*". He is probably of opinion that the word may therefore be regarded as indirectly referring to the Atharvana Veda which mainly consists of spells and incantations. But, as we have pointed out above, the Atharvana Vedic songs are sufficiently included under the terms *Richas*, *Sâmâni* and *Yajus*. Vidyâranya takes the word to mean *Gâyatryâdîni* (Gayatri and the other metres), and no reason can be assigned to set aside this interpretation.

XI.

तस्मादश्वाऽअजायन्त ये केचोभयादतः ।
गावोहजज्ञिरेतस्मात्तस्माज्जाताऽअजावयः ॥

Tasmât=From that, *Aśvâh*=horses, *Ajâyanta*=were born; *Ye Ke Cha*=and all those,

Ubhayâdatah=that have two rows of teeth; *Tasmât*=from that, *Gâvah*=cows, *Ha*=(an expletive), *Jagnire*=were born; *Tasmât*= from that, *Aja-avayah*=goats and sheep.

From this sacrifice were born horses and all (cattle) with two rows of teeth. The cows were also generated from the same; and from it were produced goats and sheep.

Comment.—This verse should, properly speaking, be placed immediately after verse IX, as both these verses describe the creation of all the *lower* animals and thus treat of the same subject.

XII.

यत्पुरुषं व्यदधुः कतिधा व्यकल्पयन् ।
मुखं किमस्य कौबाहू काऊरूपादाउच्येते ॥

Yat=when, *Vyadadhuh*=they divided, *Purusham*=the Lord (sacrificed), *Katidhâ*= into how many parts, *Vyakalpayan*=did they form Him? *Kim*=what was, *Asya*= His, *Mukham*=mouth, *Kau*=what two, *Uch-*

yete–have been called, *Bâhû*=His arms, *Kau*=what two, *Urû*=(His) thighs, *Pâdâs*= His feet.

When the Devas, the Sâdhyâs and the Rishis, who represent the vital activities of the Lord or Prajâpati, cut Him up into several parts to be offered up in the sacrifice, into how many parts did they divide Him, what was His mouth, what were called His arms, what His thighs and feet?

Comment. The hymn now proceeds to explain the creation of the several castes &c. and puts the matter in the form of questions and answers. The questions keep up the figure of sacrifice. The victim to be offered up is cut up into parts and the several parts into which the Lord was divided are enumerated in the next verse.

Brahma S'ri S'rinivâsa S'âstri in his commentary on the Sûkta, thus interprets the ***Rik***.

यदापुरुषं मानुषंव्यदधुः सृष्टवन्तः कतिप्रकारं व्यकल्पयन्, किमुसृष्टौ एकविधएव मनुष्योजातः उतनानाविधः इतिप्रश्नाभिप्रायः ।

"When they created man, was he born as a single type or were several distinct classes of men brought into existence simultaneously?". The context would not allow us to interpret *Purusham vyadadhuh* to mean "*they created man*"; but the point is worthy of note that the object of the question proposed in the verse seems to be to bring into prominence the belief that when man was created several classes of men came into being and not a single class.

XIII

ब्राह्मणोऽस्यमुखमासीद्बाहूराजन्यः कृतः ।
ऊरूतदस्य यद्वैश्यः पद्भ्यां शूद्रो अजायत ॥

Brâhmanah=The Brahman, *Asît*=was (*i. e.* came from), *Asya*=His (Prajâpati's), *Mukham*=mouth; *Râjanyah*=the Kshatriya,

Kritah=was made (*i.e.* proceeded from His), *Bâhû*=two arms; *Tad*=then, *Yad Vais'yah* =the Vais'ya, *Asya*=(came from) His, *Urû* =two thighs, *S'ûdrah*=the S'udra, *Ajâyata* =sprang, *Padbhyâm*=from (His) two feet.

The Brahman was born from the mouth of Prajâpati; the Kshatriya, from His arms; the Vais'ya, from His thighs; and the S'udra was born from His feet.

Comment 1. The S'udra alone is represented in this Rik as having *sprung* from the feet of Prajâpati. The three higher castes are here represented as constituting some specified limbs of Prajâpati. Probably the author of the hymn had some distinction in view; the wording of the *rik* seems to imply that, in the author's view, the three higher castes were coeval with the Divine Being and lived as *parts of Him* before they assumed their several forms, whereas the S'udra sprang out of His feet. Vidyâranya, however, does not note this difference.

2. The Rik must evidently be taken figuratively. It suggests that the caste-system was originally based on a division of labour. The mouth is typical of learning and teaching and the Brahman was the repository of all learning sacred and secular and to him alone was entrusted the task of spreading the light of knowledge. His life indeed was consecrated to the pursuit and the dissemination of knowledge. The arms of Prajâpati represent physical strength and the Kshatriya therefore typifies the strength of arm that secures peace and order in the realm and protects the country from foreign invasion. The thighs are symbolicial of travel (and commerce) and the Vais'ya thus represents the several arts and trades; and the S'udra, as sprung from the feet of Prajâpati, was the servant of all the others.

3. The Rik may be also regarded as implying that the Brahman came first in

the order of rank and the others came after him in due order. It does not speak ill of the Indian mind that the representative of the national intellect should have been accorded the highest place in the social scale.

4. Mr. R. C. Dutt, following the lead of western scholars, is of opinion that the caste-system did not exist during the time when the Rigveda hymns were generally composed. He argues that if that wonderful system had then existed, it is not possible to explain how there is no allusion to this fundamental principle of society in the ten thousand verses of the Rigveda. He thinks that the *solitary* mention of the four castes in this Sûkta cannot weaken his argument, as the Sûkta itself was composed centuries after the general bulk of the Rigvedic hymns. He also says that words like *Kshatriya*, *Vipra*, are used as adjectives in the sense of *strong* and *wise*

and are applied to Gods. Similarly the word *Brâhmana* is used to imply the composers of hymns and nothing else.

Space forbids a detailed examination of this view; but one or two things are worthy of note in this connection.

(*a*) To say that a hymn is of late origin because it contains a reference to the caste-system and that caste is of later growth because no reference to it is to be found in the earlier hymns would be arguing in a circle. To base an argument on the very riks which are concerned in the issue is against all canons of vaild reasoning.

(*b*) It is true that words like *Kshatriya Vipra* &c. are used as adjectives in several places and applied to Gods. It is not therefore to be supposed that these words cannot be or are not, used in any other sense. *It has to be proved* that words like these are *not anywhere* used to denote the

several castes ;and this is more than any of the scholars has attempted. As well may it be said that there were no *rishis* in the Rigvedic days, because we find the word *rishi* used in the sense of all-wise and applied to Indra and other Gods, as for instance in VIII 6, 41. ऋषिर्हि पूर्वजा &c. which Vidyâranya thus interprets.

'त्वमृषिर्हि द्रष्टा सर्वज्ञः खल्वसि ।

Apart from the numerous references to the castes in the Taitt. Samhita where in the seventh Kânda, 1st Pras'na, a detailed account of the origin of the castes similar to the one in the present Sûkta is given, we might say that in the Rigveda itself mention is made of the Brahman &c. in several places ; some of these references will be examined on a future occasion ; but one instance may be quoted here.

The passage we refer to is Riks 16, 17 and 18 in the 35th Sûkta of the VIII Mandala.

They are as follow :—

ब्रह्मजिन्वतमुतजिन्वतं धियोहतं रक्षाँसि सेधतममीवाः ।
सजोषसाउषसासूर्येणचसोमंसुन्वतोअश्विना ॥ १ ॥
क्षत्रजिन्वतमुतजिन्वतं नृन्हतंरक्षाँसि सेधतममीवाः ।
सजोषसाउषसासूर्येणचसोमं सुन्वतो अश्विना ॥ २ ॥
धेनूजिन्वतमुतजिन्वतं विशोहतं रक्षाँसिसेधतममीवाः ।
सजोषसाउषसा सूर्येणचसोमं सुन्वतो अश्विना ॥ ३ ॥

These Riks exactly agree with one another except in the beginning. The portion which is common to these riks invokes the As'vins to come with Sûrya, partake of the *yajamâna's* libation of soma, and destroy the Râkshasas. That portion which is special to the first Rik prays to the As'vins to make the Brahman happy and stimulate his understanding (or activities, according to Vidyâranya). The special portion of the second Rik similarly prays that the As'vins should make the Kshatriya happy and bless the warriors:

rishi means is this: "Urged by a desire for wealth, each of us is engaged in a different pursuit. I am a composer of hymns; my father (or my son) is a *bhishak*; my mother is a grinder of corn. As cows wander severally in pursuit of pasture, so we go our several ways in pursuit of wealth. Thus absorbed in money-making avocations, we have hardly time to think of matters spiritual. We thus stand in special need of divine grace. Oh Soma, flow, therefore, for Indra."

A modern Brahman poet, born and bred up in the present hide-bound artificial net system of sub-castes, can exclaim without any the least impropriety, "Oh Lord, what mad men hath love of money made of us all! Behold, my father toils and sweats as a Vaidika Brahman eager for *dakshinâ*. My mother kneads dough for house-hold consumption and pinches and starves to make both ends meet; and I go

about singing praises of rich men and trying to get money from them. Thus severally engaged, we have hardly time to think of Thee. Therefore Oh Lord, have mercy on us." It would be as safe to argue from such a specimen that there are no castes now.

(*b*) In the particular *rik* relied upon by Mr. Dutt, the *Rishi* calls himself a composer of hymns—a proper avocation for a Brahman; his mother grinds corn, which is one of the legitimate occupations of the mistress of a house in a Brahman family; his father is (even as understood by Muir and other western scholars) a physician—and there is nothing to show that a Brahman could not be at the same time a physician. It is true that in the Dharma Sutras of Apastamba and Gautama, there is no mention of this profession among those which a Brahman can follow in an emergency. But *Ayurveda* has been regarded

as a Vedânga; a particular sanctity has ever been attached to this art. The divine *As'vins* are the first teachers of this art; and its first promulgators, like Dhanvantari, Châraka and S'us'ruta are regarded as Brahman and accorded a semi-divine homage. In these circumstances, there is nothing in the rik which would conflict with the view that at the time when it was composed all the four castes might have been in existence.

(*c*) But, if Vidyâranya is to be accepted, the rik is *innocent* of all reference to the physician! He says:—

"'भिषक्' भेषजकृत्। यज्ञस्यब्रह्माइत्यर्थः।
सर्वं तव्याविद्ययाभिषज्यतीति श्रुतेः॥"

So, according to Vidyâranya, the passage means "My father is the superintending priest at a sacrifice;" and Vidyâranya supports this interpretation by another passage from the S'ruti, where we have the very

word भिषज्यति which decides the point; further let us remember that Vidyâranya has no particular hobby to ride like western scholars and proposes alternative meanings wherever he thinks the passages admit of the same and no convincing reason can be given to show that the interpretation of western Sanskritists is any way better than Vidyâranya's or more suited to the context. Yet it is on the strength of passages like these that these scholars establish some of their most cherished theories!

Yet one more point and we have done.

The *Purushasûkta* may be admitted to be of later origin than the general bulk of the hymns of the Rigveda; but it is undoubted that it must be centuries earlier than the time when the Rigveda was *compiled*, as, if there had been then the slightest suspicion of its later origin it would not have been incorporated in the *Saṁhitâ*. But the caste-

system must be of even earlier date than this hymn. For the present *rik* does not betray any consciousness of the human origin of caste. Granting then that the caste-system was a human institution or a gradual growth, it must have been in existence (of course only in its broadest outlines) so long before the time of this Sûkta that it should have been thought at that time to be coeval with the beginning of things; there is no cause to show that the interval of time that we presume between the inception of the caste-system and the present Sûkta is shorter than that which is believed to separate hymns like this one from the earlier ones.

The innumerable sub-sects among the four castes are certainly of very late origin; they find no sanction in our sacred works for their *raison d'etre*. These are due to the several waves of Aryan emigration into Southern India, to differences of local

customs and manners, to the religious differences started by S'ankara, Râmânuja, Madhva and other preachers, and hereditary perpetuation of trade-guilds. Nor was the barrier between caste and caste impassable in deserving cases, as may be seen from the tradition about Vis'vâmitra. But it seems very probable that in the *Chhandas* period, there were four distinct communities in India with different functions to serve in the body-politic.

XIV.

चन्द्रमा मनसो जातश्चक्षोः सूर्यो अजायत ।
मुखादिन्द्रश्चाग्निश्च प्राणाद्वायुरजायत ॥

Chandramâh=(Similarly), the moon, *Jâtah*=was born, *Manasah*=from (His) mind, *Chakshoh*=from (His) eye, *Sûryah*=the Sun, *Ajâyata*=was born, *Mukhât*=from (His) mouth, *Indrascha Agnischa*=Indra and Agni (were born); *Prânât*=from (His)

breath, *Vâyuh*=the air, *Ajâyata*=was produced.

Simarly the moon was born of His mind, and from His eyes came the sun; from His mouth proceeded Indra and Agni and from His breath was the air produced.

XV.

नाभ्या आसीदन्तरिक्षं शीर्ष्णो द्यौः समवर्तत ।

पद्भ्यां भूमिर्दिशः श्रोत्रात्तथा लोकाꣳ अकल्पयन् ॥

Nâbhyâ=From (His) navel, *Asît*=was (i.e· came), *Antariksham*=the intermediate region between heaven and earth; *Sîrshnah*=from (His) head; *Dyaus*= heaven, *Samavartata*=proceeded; *Padbhyâm*=from (His) feet, *Bhûmih*= (came) the Earth, *S'rôtrât*=from (His) ear, *Dis'ah*=(came) the directions. *Tathâ*=in this manner (did the several limbs of Prajâpati), *Akalpayan*= create, *Lokân*= the (several) worlds.

From His navel came the atmosphere

from His head, the sky; from (His) feet proceeded the Earth and from His ears came the several directions. In this manner did His several limbs create the several worlds.

Comment on Riks 14 *and* 15. Granted that these passages are figurative, it need scarcely be pointed out how appropriately the several limbs are chosen to typify the various members of the Universe. The subtle band of connection between the mind and the moon has been recognised among more nations than one. Similarly the sun is very appropriately represented as the eye of the Lord. With regard to the connection here mentioned between the ear and the directions it should be noted that in later systems of Indian philosophy the ear is regarded as nothing more than *âkâs'a* circumscribed within the cavity of that organ and that *s'âbda* or sound is regarded as the distinguishing characteristic of *âkâs'a*.

The rest do not call for any special remark.

XVI.

वेदाहमेतं पुरुषं महान्तं आदित्यवर्णं तमसस्तुपारे ।
सर्वाणिरूपाणि विचिन्त्यधीरः। नामानिकृत्वाभिवदन् यदास्ते॥

Dhîrah=The all-wise Purusha, *Yad=yah* =who, *Sarvâni*=beings (such as gods, men &c.), *Vichintya*=bringing into existence, *Nâmâni Kritvâ*=(and) giving names (to them), *Aste*=remains, *Abhivadan*=calling them by their names, *Etam*=this, *Purusham* =Purusha, *Mahântam*=who transcends all attributes, *Adityavarnam*=(and) who shines like the sun, *Aham*=I, *Veda*=know, *Tu*= but (He exists), *Pâre*=on the shore, *Tamasah*=of ignorance.

Explanatory meaning.

It has been given to me to know (by direct intuition) this all-wise Purusha who, after bringing into existence all beings such as men, gods and the like and giving them

names, goes on (sustaining the universe) calling every creature by its name, who transcends all attributes, who is resplendent like the sun, and who lies beyond the ocean of ignorance.

Comment.—This and the next *rik* are not to be found in the Rigveda text of the Sûkta. They are however met with in the text of the Sûkta as given in the Taittirîya Aranyaka. They are in a more polished style than the rest of the *riks*, and in a more developed metre. Moreover they bear a more direct relation to the teaching of the Vedânta as expounded in the Chhândogya and other Upanishads and in the Vedânta Sûtras. And Sâyana interprets them agreeably to the teaching of the Vedantic philosophy. For these reasons the two *riks* will be considered by western scholars as a later addition. But it is the Taittirîya Text that is in general use in Southern India and besides, the *riks* them-

selves are interesting and so following the Taittirîya text we have inserted these two *riks* also.

XVII.

धाता पुरस्ताद्यमुदाजहार । शक्रःप्रविद्वान् प्रदिशश्चतस्रः ।
तमेवं विद्वानमृत इह भवति । नान्यःपन्था अयनायविद्यते ॥

Yam=whom, *Dhâtâ*=Prajâpati, *Purastât*= first, *Udâjahâra*=made known, *Sakrah*= Indra (then made known), *Pravidvân*=well knowing, *Chatasrah Pradis'ah* = (all the beings living in all) the four directions, *Tam*=Him, *Evam Vidvân*=he who knows thus, *Bhavati*=becomes, *Amritah*=immortal, *Iha*=(even) in this life; *Na-anyah* = no other, *Panthâ* = path, *Vidyate*=there is, *Ayanâya*= for eternal bliss.

Prajâpati first made known (the Eternal truth about) Him ; then Indra knowing the (beings living in all the) four quarters (taught the truth to the world). That man

who comes to know Him thus, becomes immortal even in this world. There is no other path that leads to eternal bliss.

Comment on riks 16 and 17.

1. *Mahântam = Infinite, unconditioned.* The object of the two riks is to identify the creator of the world (who is technically known as Is'vara in the Vedantic system and who is often called Prajâpati in the earlier literature) with the Nirguna Brahman—the Absolute, the One without a second. According to S'ankara's unqualified Absolutism, even Is'vara is Mâyopâdhika. Is'vara has only a phenomenal existence. He does not *exist* in the real sense of the term. He can be said to exist only in that sense in which the visible universe is said to exist. In *Pâramârthika* reality, Nirguna Brahman alone exists; and to explain the creation of the universe which has only a *phenomenal* or *Vyâvahârika* existence a phenomenally existing Is'vara is brought in. The differ-

ence between *absolute* and *phenomenal* existence may be thus briefly, though inadequately, illustrated. A man, when he is hypnotised, undergoes many experiences; he sees, for instance, during his hypnotised condition a grand palace. So long as the hypnotic condition remains, the man regards his experience as genuine; to him, for the time being, the grand palace really exists. It is only when he gets out of this condition that he comes to see that the palace was only an illusory appearance conjured up into a temporary existence by the mâyic power of the hypnotiser. Now to apply this analogy. The Supreme Being is the grand hypnotiser. All beings in the universe are under the influence of His hypnotism. When one comes to *know directly* that all this phenomenal universe has been projected into existence by His mâyic power, the illusion vanishes and one sees that all the while the illusion lasted, there

was nothing that *really* existed but the Hypnotiser; the only distinction between the hypnotised and the hypnotiser during the hypnotised condition was that the one (the hypnotised) was under its influence and the other (the Supreme Being) was above its influence, being in fact its projector. As soon as this distinction ceases, the patient becomes one with the agent; for both are *immaterial, spiritual* and *all-pervading* and when a certain bond that puts a restraint over the one and gives it a distinctive individuality is destroyed, the two similar, spiritual, and all-pervading things blend together into one indistinguishable whole. This is seen even in such comparatively refined forms of *matter* as water or air. The moment a pot which has water or air in it is destroyed, the water which had a distinct and separate existence as long as the pot lasted becomes one with and indistinguishable from the larger sheet of

water (provided the larger sheet of water is near enough) and the air in the pot becomes inextricably mixed up with the atmosphere. Only Vedantic philosophy does not profess to explain how this hypnotism began or when, or how so many beings came to be under its spell. It is enough to know that this hypnotism *now* exists; and the only thing one can do under the circumstances is to see how one can get out of its influence, and naturally the only way of getting out of it is *to know* that it is nothing but hypnotism, that the hypnotist alone really exists and causes all this wonderful appearance. Sâyana therefore explains the word *mahântam* thus: *sarvâguṇairadhikam=transcending all attributes i.e., unconditioned, absolute.*

2. *Ādityavarnam*=self-luminous like the sun. The Absolute is not to be regarded as possessing splendour but as *svaprakâsarûpa*. If He be regarded as having

splendour it will become an attribute of His; and this will conflict with the previous statement that He transcends all attributes. Hence the expression should be taken to mean that He is Light, the Light of *chit* (चित्); He is essentially Spirituality.

3. *Tamasastu Pâre.* *Tamas* is Mâyâ or ignorance. *He* is not under the influence of Mâyâ. It is we that are under the hypnotic spell of His Mâyâ. The Supreme Being should therefore be distinguished from Is'vara who is himself *Mâyâs'abalita* and whose phenomenal existence is postulated to explain all the rest of the phenomenon.

4. He gave all things a name and a shape and it is He that remains calling them by their names. Two things are stated here. *First.* He is the source of all created things. *Secondly*, He it is that goeth about calling things by their names. That is, it is He alone that is engaged in the several pursuits

of Samsâra. This is contrary to our ordinary experience. It is men and the several creatures that we find engaged in the various activities of life. Moreover the second statement conflicts with the first, which says that it is He that has created all beings whom we find busy in the several walks of life. How then is this inconsistency to be explained?

The Chhândogyopanishad thus explains the matter (VI Chapter, Sections II and III). "At first This alone was Being, One only without a second. It willed thus: 'I will multiply and be born.' It created *Tejas* (Fire); then water (अप्) came into being; and then earth (अन्न). Having thus brought into existence the several elements (air and ether being included by implication), that Deity willed thus: 'हन्ताहमिमास्तिस्रो देवता अनेनजीवेनाऽऽत्मनाऽनुप्रविश्य नामरूपेव्याकरवाणि'

'Entering these three *devatâs* (earth, water

and fire) in the forms of Jîva I shall be manifest in various forms and names."

Thus we see that the phenomenal universe is not a *distinct entity* brought into existence by the will of a Supreme Being, who remains distinct from all phenomenon. But He it is that has become manifest as several forms and names. It is in this sense alone that He can be said to have created all things. Thus the individual souls that are seen tossed about in the sea of Samsâra are not entities distinct from Him; but they are even He; only they now appear conditioned and circumscribed by Mâyâ.

One difficulty naturally presents itself here. It may be thus stated and explained in the words * of S'ankara in his comment on this passage. "It may be said that it would not appear consistent for a divine

* As rendered by Dr. Rajendra Lal Mitra (Bibliotheca Indica).

omniscient Deity intelligently to wish to enter a created body, the receptacle of innumerable evils and undergo the fruits thereof. Nor is it consistent that, being independent, He should cease to be so by amalgamation with a subordinate. In reply I admit that it would not be consistent if that Deity were to enter a body and undergo the sufferings individually, without any transformation. But such is not the case. How so ? Because the words in the text are ' In the form of Jîva '. Jîva is but the reflection of the Supreme Deity. It is produced by its relation to intelligence (Buddhi) and other subtle elements, like the image of the sun in water or of a man in a looking glass. The relation to Buddhi, of that Deity of inscrutable and endless power and the reflection of His intelligence have for their instrumental cause the ignorance of His true nature, and from them proceed the feelings of ' I am happy, I am suffering,

I am ignorant &c' ; entering into mundane objects in the form of a reflection, that Deity *in His own self* is not involved in any corporeal pleasure or pain. A human being or the sun entering a mirror or water in the form of a reflection cannot himself acquire the defects of the reflecting surface. So is the case with the Deity."

For a detailed elucidation of this view we may refer our readers to the thirteenth Adhikarana of the 3rd Pâda of the Second Adhyâya of the Vedânta Sutras, where S'ankara examines the several positions in detail.

5. *Dhâtâ—S'akrah. Dhâtâ* or the original progenitor of the human race and Indra are stated in the Upanishads to have been the first promulgators of the Vedantic truths. Vide for instance Chhândogya, VII—15—1.

6. These two riks, though not found in the Rigveda yet occur in another *Samhitâ* (Vâjasaneya-Samhitâ 31—8) in a slightly

different form. The two riks in the Taitt. Aranyaka version cannot therefore be set down as the latest product of Vedic activity, though a relative posteriority may be assigned to them among the products of what western scholars call 'the Chhandas period.' It may be noted that the rik as given in the Vâjasaneya-Samhitâ is also repeated in the S'vetas'vatara Upanishad (III Chap. 8).

XVIII.

यज्ञेन यज्ञमयजन्तदेवास्तानि धर्माणि प्रथमान्यासन् ।
तेहनाकं महिमानः सचन्ते यत्र पूर्वे साध्याः सन्तिदेवाः ॥

Devâh=The Gods, *Ayajanta*=(thus) worshipped, *Yajnam* = the sacrifice (namely, Lord Prajâpati) *Yajnena*=by the sacrifice (of contemplation) *Asan* = (thus) came, *Prathamâni*=the first and essential, *Tâni*=(and) well known, *Dharmâni*=laws (by which the universe is governed); *Mahimânah* =those great souls (that worship Prajâpati)

Sachante=obtain, *Nâkum*=heaven, *Yatra*= where, *Sâdhyâh*=the Sâdhyas, *Purve Devâh*= the first gods, *Santi*=live.

Thus by this mental Sacrifice did the Gods worship the Lord Sacrifice, and thus came those first Laws by which the universe is sustained. And those great souls that worship the Lord in the same manner will also obtain that heaven where live the Sâdhyâs—the first Gods who, by their contemplation on the Lord, were instrumental in bringing all this universe into existence.

Comment. This rik summarises the teaching of the Sûkta and winds up with saying that those who worship the Lord as the Sâdhyâs did, will also obtain everlasting glory in heaven.

We have in the comment on the earlier riks, especially on Rik VII, explained how the sacrifice was purely mental and how the Sâdhyâs regarded the Lord Himself as

the Sacrifice. Vidyâranya explains *Nâkum* as विराट्प्राप्तिरूपं—nothing but union with the Lord.

HERE ENDS PART I.



PART II.

UTTARA PURUSHASUKTA.

RIK. I.

अद्भ्यः सम्भूतः पृथिव्यैरसाच्च
विश्वकर्मणः समवर्तताधि ।
तस्यत्वष्टा विदधद्रूपमेति
तत्पुरुषस्य विश्वमाजानमग्रे ॥

This universal matter known as *Virât*, *Sambhûtah*=sprang, *Adbhyah*=from the waters, *Cha*=and, *Rasât*=from the watery essence, *Prithivyai=bhûmyâh*=of the earth. The presiding deity of the universe, known as Virâtpurusha, *Adhi*=with all his excellence, *Samavartata*=sprang, *Vis'vakarmanah*=from the Universal Creator; *Tvashtâ*=This Universal Creator, *Vidadhat*=bringing into existence, *Rûpam*=the form, *Tasya*=of the Virâtpurusha, *Eti*=busies Himself.

Tatsarvam=All this, *Purushasya*=presided over by Virâtpurusha, *Ajânam*=(thus spread) on all sides, *Agre*=at the beginning (of creation).

This universal matter known as *Virât* sprang from the waters and from the watery essence of the earth. The Deity presiding over the universe, Himself known as Virâtpurusha, sprang with all his excellence from the Universal Creator. This Universal Creator brought into existence the outward form of Virâtpurusha, which consists in the visible universe about us. Thus did all this presided over by Virâtpurusha spread on all sides at the beginning of creation.

Comment. 1. This *Anuvâka* is the sequel of the Purusha-Sûkta proper, and is called *Uttara Nârâyana Anuvâka* and is ascribed to the same Rishi Nârâyana.

2. *Adbhyas* &c. This rik, agreeably to the teaching of the former part, postulates the existence of two Divine Beings. The

first is called *Vis'vakarman* or *Tvashtri*—the Prime Source of all things created. From this Being, known as Brahman in Vedantic philosophy, sprang a second Being called Virâtpurusha—the presiding Deity of the visible universe. Just as the human body corresponds to the individual soul which resides in it, so the whole universe is regarded as the body of the Virâtpurusha. This body is known as Virât. Virât is said in this rik to have sprung *adbhyah*, from water. (By water is probably meant what is known as nebular matter). All water came out of the fluid part of the nebula and all earthly matter came out of the thicker part of nebula. It appears thus that the theory of creation as given here is a succinct statement of the theory of evolution, one of the proudest achievements of modern science. Original nebular matter gradually cooled and thickened and earth and water are but the

products of various degrees of condensation. So says also Sâyana in his comment on this passage.

"सर्वत्रव्याप्तेषुजलेषु क्षीरमध्येमण्डवत् ब्रह्माण्डगोलकं उत्पन्नम्। नकेवलमद्भ्य एव किन्तु 'पृथिव्यैरसाच्च'=भूम्याः सम्बन्धीयोऽयं रसः तस्मादपि उत्पन्नः मण्डस्ययोऽयं घनीभावः सपार्थिवः। येचतन्मध्येद्रवांशाः ते आप्याः। "यत् कठिनं सापृथिवी, यत् द्रवंतदापः" इत्यादिश्रुतेः॥

We may truly translate the passage thus: "From *jala* that was spread on all sides sprang this universal globe, like cream from the midst of milk. Not simply from the liquid but also from *Pârthiva* essence (the essence of matter); the thicker part of the scum became solid matter and the liquid parts of the scum became the waters. So says the Veda, "The thicker is the solid earth and the liquid part is the waters."

The rik itself briefly hints at the evolution theory and Sâyana, living as he did in

the 14th century A. C, could hardly be suspected of reading nineteenth century science into this hoary passage. Such an instinctive grasp of scientific truths in times almost pre-historic is perhaps the best comment on the inspired character of the Vedas.

RIK. II.

वेदाहमेतं पुरुषं महान्तं ।
आदित्यवर्णं तमसः परस्तात् ।
तमेवं विद्वानमृत इह भवति
नान्यः पन्था विद्यतेऽयनाय ॥

This Rik has already been explained in the First Part.

RIK III.

प्रजापतिश्चरति गर्भे अन्तः ।
अजायमानो बहुधा विजायते ।
तस्यधीराः परिजानन्ति योनिं ।
मरीचीनां पदमिच्छन्ति वेधसः ।

Prajâpatih=The Lord of beings, *Antah Charati*=moves through, *Garbhe*=th universe *Ajâyamânah*=though birthless, *Vijâyate*=He is born, *Bahudhâ*=in several forms; *Dhîrâh* =the wise, *Parijânanti*=well know, *Tasya*= His; *Yonim*=real essence which is the source of creation. These wise men, *Vedhasah*= (becoming) the Lords of creation, *Ichchhanti* =wish for (and obtain), *Padam*=the (exalted) state, *Marîchînâm*=of Marichi (Atri and other Prajâpatis).

The Lord of beings pervades all things. Though not subject to birth He is yet born in several forms. The wise well know His real essence and knowing it wish for and obtain the exalted state of Marichi and the other Prajâpatis and become the lords of creation.

Comment. 1. *Antah Charati* =It is He that pervades and sustains the universe and directs all creatures in their several activities and pursuits. He is the *Antaryâ-*

min and *Adhishtâtri* of the universe.

2. *Ajâyamânah Bahudhâ Vijâyate*=This paradox is explained by the *vivarta vâda* that all phenomenon is an illusory appearance due to Mâya.

3. *Yonim.* Sâyana takes it to mean जगत्कारणरूपं वास्तवं स्वरूपं; but it may also be taken as referring to Mâyâ or Avidyâ, which is the source of all phenomena.

4. *Marîchînâm.* The *puranic* account of creation as given in the Manusmriti is as follows. There was at first nothing but darkness, and the self-existent Lord then manifested Himself and dispelled the darkness. He first created the waters and placed a seed in them, which developed into a golden egg (*Hiranyagarbha*). From this egg, the Lord himself came out as Brahma—the progenitor of all the worlds. He then divided the egg into two parts and with them created heaven and earth. He then created *Marichi* and the other nine

Prajâpatis, his mind-born sons, who completed the work of creation.

According to another account, Marichi was the son of Brahma; his son was Kâs'yapa from whom sprang *Vivasvat*. From Vivasvat was born Manu who was the pro-creator of all human beings.

The Rik thus means that those who know the real nature of the Supreme Lord become immortal lords of creation and attain that blissful state of existence, which is enjoyed by Marichi and the other Prajâpatis.

Brahmas'rî S'rinivâsa S'âstrí gives an alternative interpretation of *Marìchînâm. Marìchìnâm Padam*—the path of rays or what is called in later philosophy as *archirâdi mârgam*—the path that through the sun and the moon leads on to eternal bliss.

IV.

योदेवभ्य आतपति । योदेवानां पुरोहितः ।
पूर्वो यो देवेभ्यो जातः नमो रुचाय ब्राह्मये ।

Yah=who, *Devebhyah*=on account of the Devas, *Atapati*=shines everywhere; *Yah*=who, *Purohitah*=(is) the priest, *Devânâm*=of the Devas; *Yah*=who, *Jâtah*=was born, *Pûrvah*=antecedent, *Devebhyah*=to all the Devas; *Namah*=salutation, *Tasmai*=to that, *Ruchâya*=resplendent, *Brâhmaye*=Supreme Lord.

Salutation to that resplendent Supreme Lord who shines everywhere on account of the Devas, who became the priest of the Devas, and who was born before the Devas.

Comment. (1) *Devebhyah Atapati.* Vidyâranya thus explains it. देवानां देवत्वसिद्धये तत्तद्धृदयेषु चैतन्यरूपेण प्रविश्य आविर्भवति. It is the Lord that enters into the heart of every Deva and shines there as the spiritual light within. It is this Divine essence shining in them more than in other beings, that has exalted them to the rank of gods.

(2) *Devânâm Purohitah.* Brihaspati, according to Vidyâranya. It is the Supreme

Lord that has assumed the form of Brihaspati, the priest of the Devas, and is guiding them by his wise counsels.

(3) *Devebhyah Pûrvah*=The Lord before all creation became manifest as *Hiranyagarbha* (the golden egg) and from Him proceeded all creation. Compare the Vedic passage "हिरण्यगर्भः समवर्तत अग्रे"

(4) *Brâhmaye*. Vidyâranya interprets it in two ways. (1) *Parabrahmasvarûpâya* =who, in His real essence, is the Supreme Lord (2) *Brahmanâ=Vedena Pratipâdyâya*= whose nature is set forth in the *Brâhmana* or the *Veda*.

V.

रुचं ब्राह्मं जनयन्तः । देवा अग्रेतदब्रुवन् ।
यस्त्वैवं ब्राह्मणो विद्यात् । तस्य देवा असन् वशे ॥

Agre=In the beginning of the creation (after the *pralaya*), *Janayantah*= while bringing out, *Rucham*=the intellectual light, *Brâhmam*=of the Supreme Lord,

Devâh=the Devas, *Abruvan*=(thus) addressed, *Tat*=it; *Brâhmanah*=The Brâhman, *Yah*=who, *Vidyât* = knows, *Tvâ* = Thee, *Evam*=thus, *Devâh*=the Devas (i. e. we), *Asan*=are, *Tasya Vas'e*=under his control.

In the commencement of creation after the pralaya, the Devas, while giving out for the benefit ofthe world the true nature of the intellectual essence of the Supreme Lord thus addressed it: Oh, Thou essence of the Lord, he who knows Thy real nature (as described in the above riks), under his control do we Devas come.

Comment. The true knowledge of the nature of the Supreme Lord is believed to have been communicated to mankind by the Devas who, as remarked in the preceding pages, were instrumental in the completion of creation by their contemplation. What the Devas mean by their address is that he who comes to know the real nature of the Lord becomes one with

Him and thus becomes the *Antaryâmin* of all the gods and rules them. Vidyâranya quotes from the Vâjasaneyins (i.e. the white Yajur Veda) in support of this statement.

यएवं वेदाहं ब्रह्मास्मीति स इद ५ सर्वं भवति ।
तस्य देवाश्च नाभूत्या ईशते ॥

He who knows himself to be identical with Brahman becomes all things himself and over him the Devas have no power.

VI (Yajus).

ह्रीश्चते लक्ष्मीश्च पत्न्यौ । अहोरात्रे पार्श्वे ।
नक्षत्राणि रूपं । अश्विनौ व्यात्तं ।
इष्टं मनिषाण अमुंमनिषाण । सर्वं मनिषाण ॥

Oh Lord! *Hrîh Cha*=Hrî and, *Lakshmîscha*=Lakshmi, *Te*=are Thy, *Patnyau*=two wives; *Ahorâtre*=day and night, *Pârs've*=(are Thy) sides. *Nakshatrâni*=The stars, *Rûpam*=are Thy form. *As'vinau*=the two As'vins, *Vyâttam*=(are Thy) opened mouth. Oh

Lord of such glory! *Manishâna*=grant us, *Ishtam*=our desires (i. e. knowledge of Self). *Amum*=all this (wealth) that we see, *Manishâna*=grant us; *Sarvam Manishâna*= grant us all.

Oh Lord! Hrî and Lakshmî are Thy two wives; day and night are Thy sides; the stars are Thy body and the As'vins are Thy mouth. Grant us (knowledge of Self) which we desire, wealth and all other good things.

Comment.

Vidyâranya takes Hrî to mean *Lajjâbhimâninî Devatâ*, "the presiding Goddess of shame" and Lakshmî to mean *Aiśvaryâbhimâninî Devatâ*="the presiding Goddess of wealth." Probably the idea is this. Hrî or Lajjâ is the surest preserver of virtue; it is this feeling that keeps us from doing anything mean or sinful. Hence, Hrî is used here to denote धर्म (Dharma) and Lakshmî, अर्थ (Artha); Dharma and Artha, the

first two *purushârthas*, being here regarded figuratively as the wives of the Lord.

2. *As'vinau* is the name of two divine beings who are said to appear in the sky before the dawn in a golden carriage drawn by horses. They are believed to bring treasures to men and avert misfortune and sickness. They are mentioned here as perhaps representing *Kâma* (worldly enjoyment), which is the third *purushârtha*. To regard the stars as His body and day and night as His two sides is a sublime conception of the Supreme Deity, whose sublimity even familiarity has not been able entirely to efface.

Ishtam. Though the word means what is desired in general, Vidyâranya here takes it to refer to a particular one—the knowledge of Self — which leads to the attainment of the fourth *purushârtha* or final bliss.

FINIS.

PRINTED BY

G. A. NATESAN & CO., PRINTERS AND PUBLISHERS,

10, ESPLANADE ROW, MADRAS.



THE BORR
AN OVERD
NOT RETU
OR BEFORE
BELOW. N
NOTICES
BORROWE

Harvard
Cambridge

WIDENER

JAN 1 2 19

BOOK DUE

CAN

